



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art Journal.

NEW YORK, THURSDAY, NOV. 15, 1866.

PUBLICATION OFFICE, 806 BROADWAY.

CONTENTS

The Coming Concerts.	51
The Bateman Concerts,	51
Carl Wolfsohn's Beethoven Matinees,	51
The Monday and Wednesday Evening Concerts,	52
Hartz's new Wonder at Dodworth Hall,	52
Perfumed Russian Baths,	53
Matters Theatric,	53
Drifting,	54
Correspondence,	54
Art Matters,	54
The Little Old Maid of Berkshire,	56
Evenings at Home,	57
The Unfortunate Nights of a Violoncellist,	58
Lives of the Early Painters,	59
Philosophy of the Fine Arts,	60
Italian Opera in Paris,	61
Musical Gossip,	62

THE COMING CONCERTS.

Heading the list of important concerts to come off in the next ten days, stands the New York Philharmonic, which gives its first concert of the 25th season, at Steinway's Hall, on Saturday evening next, November 17th. Mr. Bergmann will conduct the concert.

The last rehearsal will take place at the same place at 10 o'clock A. M. on the day of the concert.

On Sunday evening next the 12th Sunday Evening Concert will take place at Steinway Hall. On this occasion the whole of the Bateman Concert Company will appear, in addition to Theodore Thomas' orchestra. The same combination, last Sunday evening, crowded Steinway Hall to overflowing, with an audience numbering over three thousand people. We anticipate a similar result next Sunday evening, and would advise our friends to go early if they desire to secure a seat.

The second Monday Popular Concert will be given at the Academy of Music, Brooklyn, on the 19th inst., when the whole of the Bateman Concert Company will appear, and present a programme which will delight all classes.

The second Wednesday Evening Popular Concert will take place on the 21st, and will present the same splendid combination of artists, and a programme of a light and brilliant character. With such attraction as Parepa, Brignoli, Fortuna, Ferranti, Mills, Rosa, Hatton and the orchestra conducted by Theodore Thomas, the price of admission being only fifty cents, Steinway Hall should be crowded every night, and will be, we have no doubt.

A most important musical event will come off on the 24th inst., namely, the production of Beethoven's Ninth Symphony at Theodore Thomas' Symphony Soiree. This work has tried the souls of many conductors and the

executive abilities of orchestral and choral organizations, and as a general result has discomfited the entire party. It is a work of stupendous difficulty, but it is also a work of stupendous magnitude. Opinions differ as to its merits when compared with his other great symphonies the "C Minor," "Eroica," and "Pastorale"; but all authorities concur in the opinion that it is a work, gigantic in its proportions, and one which could only have sprung from the towering genius of a Beethoven.

Mr. Thomas purposes to bring to the performance of this work the most powerful combination that has ever been gathered together in this city. His orchestra will comprise all the available instrumental talent of the city, and will number from one hundred to one hundred and twenty-five performers. The choral strength will exceed two hundred picked and well trained voices, of which the Mendelssohn Union forms the nucleus.

He will cause as many rehearsals to be made as can possibly be arranged, regardless of the enormous cost they will entail upon him. It requires deep enthusiasm and unbounded pluck to stand up to such a work with the cost staring him in the face; but Mr. Thomas has an undaunted will, and takes the risk of from twenty-five hundred to three thousand dollars expenses as coolly as though the public had guaranteed the whole outlay. He was bound to give the 9th Symphony of Beethoven, and to use every exertion and his best intelligence to give it well, and trust to the lovers of fine music to give him their support in this grand undertaking.

We earnestly hope that he will meet with commensurate support. We hope that the profession will use all their influence to forward the cause in their several circles. Much can be done to insure a success, if such a course is pursued, and we trust that all will unite cordially in the good work to achieve so desirable a result. We hope the Press, too, will lend a helping hand, for the public is always ready to support a good enterprise if they are made to thoroughly understand it.

Max Maretzek will be here with his brilliant operatic company on the 26th, and will appear at Winter Garden. Of this important and glad event, we shall have more to say in our next. So much we can say, however, that his advent in New York will be hailed with unqualified delight by all classes.

At the French Theatre this evening Herold's beautiful opera of Zampa will be performed, with a strong cast and new scenery and appointments. It is many years since this opera was played here. Then its success was great, and its reproduction will be hailed with pleasure, and we are sure that it will again become a favorite.

THE BATEMAN CONCERTS.

The admirable company engaged by Mr. Bateman gave their closing matinee at Steinway Hall, on Saturday morning, to a large and delighted audience. We have so frequently noticed the excellence of the artists engaged that it would be but mere repetition to particularize their efforts. Parepa was in glorious voice, and sang with all that grace of manner and perfection of vocal finish which have won from all the acknowledgment of her supremacy as a concert singer. The other artists fully sustained their reputations, and the entire matinee was in all respects thoroughly enjoyable.

It is a source of sincere regret to all that these talented artists are compelled to leave us so soon. We had anticipated two weeks longer enjoyment, and are sadly disappointed at finding ourselves mistaken. But engagements contracted in advance had to be fulfilled, and Mr. Bateman is compelled to withdraw his company from New York, just as their merits had touched and thoroughly awakened the public interest and curiosity, and he had begun to reap the reward of his brilliant and costly enterprise. But as we cannot retain Parepa and her confreres, we commend them to our friends and readers throughout the country, as altogether the most complete and admirable concert troupe that has left New York in a dozen years, to delight with their talents and accomplishments, the multitudes of our music-loving people, scattered over the face of the country.

CARL WOLFSON'S BEETHOVEN MATINEES.

To undertake to interpret the whole range of Beethoven's pianoforte music requires steady nerves, much self-sustainment, and a devotion to the cause but rarely found in these degenerate days. The difficulty of interpreting Beethoven is not so much in mastering the mechanism of the music as in grasping the principal thought of the composer and following it in all its varied moods of passion, tenderness, fancy and sublimity. Considering the genius of the instrument, Beethoven's sonatas, &c., are not pianoforte music; in a thousand instances their forms are puerile, especially for the left hand, and although, at the period of their conception, they were, perhaps, sufficient for the capacities of the instrument as then developed, there is much of poverty and weakness in many of the details. Beethoven was so essentially an orchestral writer, it was impossible for him to dwarf his conceptions to the capacities of a box of rattling strings. Nearly all his subjects and their workings-out were conceived orchestrally, and their reduction to the compass of a contraction which admitted of neither color nor variety, belittled them sometimes to an almost childish simplicity. It is to